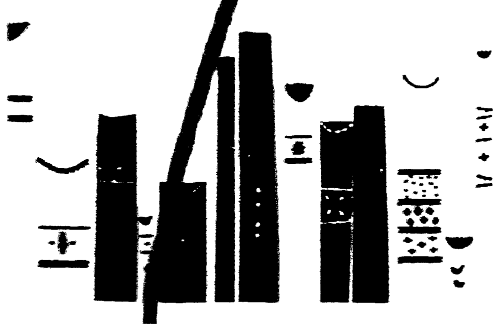
reference collection book

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public library
kansas city,
missouri



ISLAMIC PAINTING

from American Collections

SYRACUSE UNIVERSITY

The School of Art

and

The Department of Religion

April 6-26, 1967

ISLAMIC PAINTING FROM AMERICAN COLLECTIONS

An exhibition held in the galleries of the
Joe and Emily Lowe Art Center,
The School of Art, Syracuse
University, April 6–26, 1967

Catalogue and notes by

Ernst J. Grube

Preface by

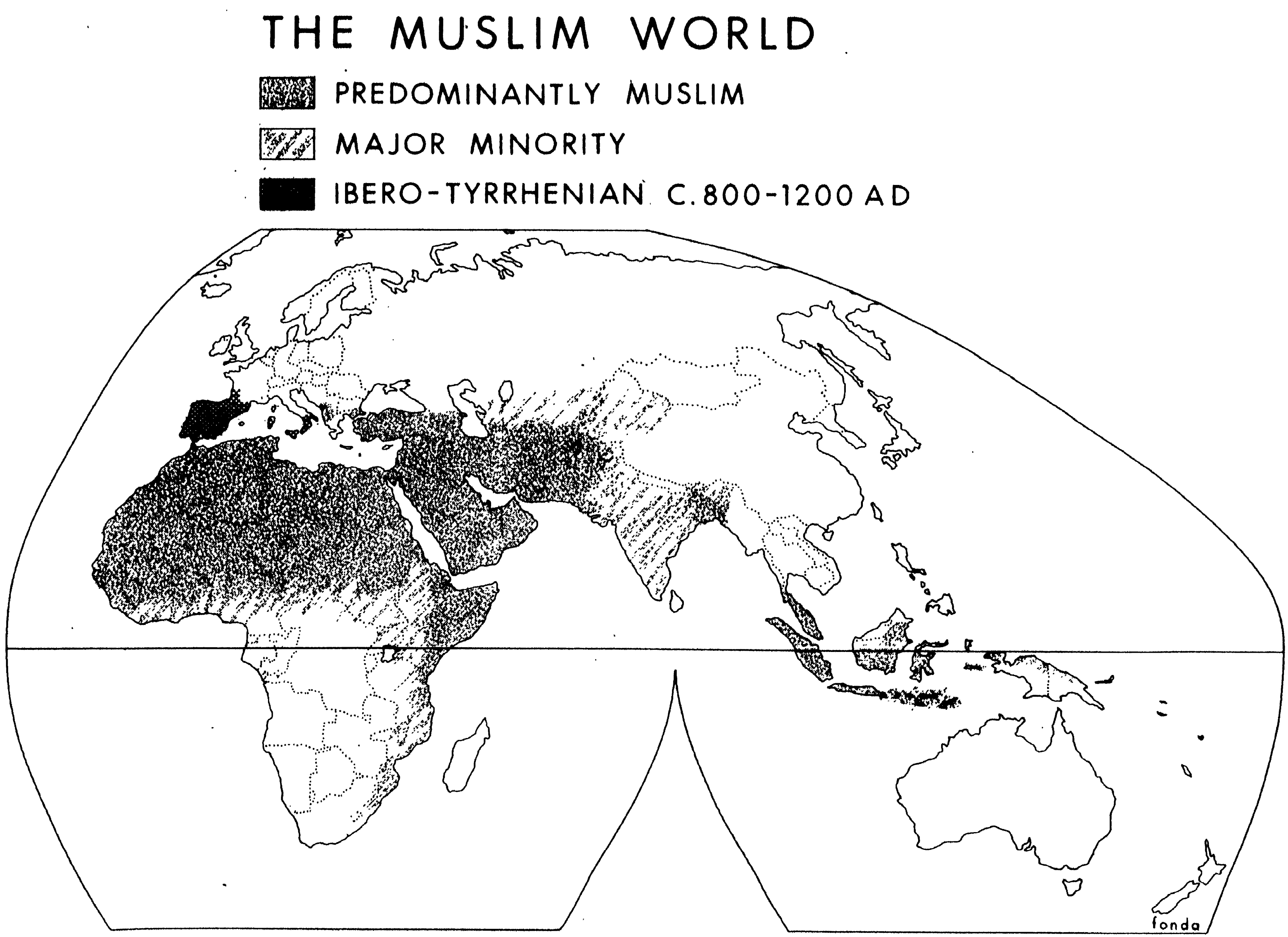
Lawrence Schmeckebier

Introductions by

Richard Ettinghausen
Ernst J. Grube
Oleg Grabar
Isma'il R. al Faruqi

The School of Art, Syracuse University
Syracuse, New York 13210

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THE MUSLIM WORLD
PREDOMINANTLY MUSLIM
MAJOR MINORITY
IBERO-TYRRHENIAN C.800-1200 AD
fonda

PREFACE

Islamic Painting is a special exhibition organized by Dr. Ernst Grube, Curator of Islamic Art at the Metropolitan Museum in New York, comprising nearly 150 significant paintings and drawings on loan from the permanent collections of the Art Institute of Chicago, the Boston Museum of Fine Arts, the City Art Museum of St. Louis, the Detroit Institute of Arts, the Metropolitan Museum of Art, the Minneapolis Institute of Arts, the Pierpont Morgan Library, the Princeton University Linrary, the University of Michigan Museum of Art, the William Hayes Fogg Art Museum and the William Rockhill Nelson Gallery of Art.

The purpose of the exhibition is to provide an insight into the distinctive character and ideology of the Islamic world and its artistic heritage. While historic in its organization, its basic concept involves the imaginative values now emerging as major issues in the changing culture of our times.

To this end a symposium of visiting scholars, faculty and graduate students is being held under the joint sponsorship of the School of Art and the Department of Religion with the cooperation of the Humanities Lecture Committee and the Center for International Programs and Services of the University of the State of New York. The symposium features three distinguished scholars in the field of Islamic Art: Professor Ernst Grube of Columbia University and the Metropolitan Museum of Art, Professor Richard Ettinghausen of New York University and the Freer Gallery of Art, Washington, D. C. and Professor Oleg Grabar of the University of Michigan.

The symposium is being held on the Syracuse University campus and includes lectures on The Nature of Islamic Art by Professor Richard Ettinghausen, An Introduction to Islamic Painting by Professor Ernst Grube, Iconography and Islamic Art by Professor Oleg Grabar. A colloquium and discussion on the Humanistic Role of Islamic Culture in the Twentieth Century, Professors Ettinghausen, Grube and Grabar participating, concludes the the program.

We are deeply grateful to the institutions listed, as well as their directors and trustees, for their generosity in making this important exhibition possible. The cooperation of Syracuse University Department of Religion, the Humanities Committee, the Committee on the Festival of the Arts, as well as the Center for International Programs and Services of the University of the State of New York, has made this a unique cultural achievement through the remarkable combination of artistic and scholarly resources.

Lawrence Schmeckebier
Dean, The School of Art

THE NATURE OF ISLAMIC ART

by Richard Ettinghausen

Islamic art throughout Islamic civilization is primarily "decorative," that is, devoid of religious, symbolic or didactic purpose. The applied designs on architecture and objects (which are here alone considered) are mostly of vegetal, geometric, and epigraphic nature and appear as colorful, esthetically appealing formal and rather flat compositions, full of movement and inner tension. Why did Islamic art follow this course?

Islamic religion is usually given as the prime conditioning force. There is no question that its book-centered monotheism explains the wide use of Arabic writing which takes the place of pictorial cycles presenting sacred figures in other religions and of the minimal use of figural designs as well. A metaphysical reason for the use of "humble" and perishable material has also been proposed, but has been challenged. However, the preferred application of such materials even in a sacred context is undeniable.

A second formative factor in Islamic art is the geographical environment. The hot climate, the barren, usually monotonous and chaotic landscape and urban settings were psychologically relieved by colorful, well-organized designs and architecture. The most perfect expression of this urge for artistic salvation from harsh, unsympathetic surroundings is the walled-in, formal, well-watered garden found everywhere between Spain and India.

Social conditions constitute the third creative force. Islam developed a highly mobile society, hence its physical and mental restlessness conditioned it for designs which are compositionally resolved and self-contained, yet full of inner movement and tension. An early developed large urban middle class supplied and formed the market for vast amounts of medium-priced objects for daily use and conspicuous consumption. The high literary level developed from a divinely inspired book engendered a cult of the book. The division of the house into public and private sectors permitted the development of figural painting within the private parts which were inaccessible to the outsider, even though this form of art was theologically proscribed. Finally the tribal background of Islamic civilization, constantly renewed by dominant Turkish, Berber and Kurdish dynasties and felt even to-day as a

social force, was responsible for a predilection for the textile arts, especially the carpet which to-gether with calligraphy is the only indigenous art form still appreciated to-day in the Near and Middle East. This meant not only a vast and highly diversified carpet production, but also an esthetic attitude which is primarily interested in formal flat and colorful surface coverings, irre-spective of the character of the supporting ground.

Therefore, it seems that it was this combination of religion, geography and social conditions which brought about the unique character of Islamic art.

INTRODUCTION TO ISLAMIC PAINTING

by Ernest J. Grube

It is certainly no longer necessary to combat the old and tenacious misconception of the basically iconoclastic and therefore restrictive attitude of Islamic culture when it comes to the question of painting in the Muslim world. But still almost nothing is generally known about the particular position or function of this art within the framework of Islamic civilization. It is clear that the religious community has never made proper use of the possibilities of the painter's art and with very few exceptions religious painting (even in the widest sense) seems not to have existed in Islam. The question arises then for whom the painters worked and who determined both the stylistic and the iconographic development of Islamic painting, a question closely connected to that of who "benefited" from the painter's art.

Islamic painting--as practically all Islamic art--is a court art. It flourished wherever there was a strong political center and an immediate interest of the ruling class--or the ruler and his immediate family--in the fine arts, particularly painting.

But painting--in contrast to almost all other forms of Islamic art (with the exception of architecture) had almost always a particular function going beyond the pure appreciation of the skill of the artist or the beauty of his product by the patron who supported him. Painting could--and did--carry a message and even though rarely recognized, Islamic painting served a clear and varied political function.

From Umawi times on, when one of the Califs had himself represented enthroned between earth and heaven and flanked by the rulers of the world he had vanquished and who now offered homage to him, to practically modern times when the Ottoman sultans had catalogues of their exploits written and illustrated, painting was clearly used to perpetuate and glorify the power and aspirations of the ruling class.

This glorification of the Muslim ruler through his court painters not only created an entire iconography, but also

influenced, if not at times determined, the style of painting. The most impressive example is probably the conscious choice of the central Asian style by the Seljuqs and all their dependents for their official representational paintings.

Painting in the Muslim world served, of course, many other functions, among them that of satisfying the generally exceedingly refined bibliophile tastes of the court (many rulers of the Muslim world are known to have been intensely interested in the development of a school of painting at their court and it is in many cases due exclusively to this personal involvement of an emperor or prince, that a school of painting comes into being). But when it comes to finding the specific position of painting within Islamic art as a whole, it is to the social and political function that one will have to return constantly if one wants to understand the particular qualities and meanings of any given school of painting in Islam.

ICONOGRAPHY AND ISLAMIC ART

by Oleg Grabar

There is *a priori* a paradox in considering the possibility of an *Islamic* iconography, for Islam as such did not attempt, like Buddhism or Christianity, to express its theological or moral values through the visually perceptible arts. Yet, if we consider Islam as a cultural phenomenon--and not only as a religious one,--we are faced with the fact that few, if any, cultures ever escaped some form of expression through images or designs. Furthermore, the material culture of Islamic countries has provided us with such a large number of monuments and objects that we are compelled to investigate the ways in which these monuments and objects had acquired meaning in their time.

After a rapid consideration of the theoretical problems involved, the paper will attempt to investigate three instances of meanings given to objects or monuments.

First, we shall attempt to define the vocabulary of forms which appeared quite suddenly in the middle of the 12th century, primarily in Iran. Examples will be drawn primarily from ceramics and from metalwork. An explanation will be provided for the function of the objects and for the meaning of their themes. It will be shown in particular that a very clear pattern of social and personal relations can be established between the images and designs on the objects and their contemporary uses.

Second, a group of miniatures from the 14th and from the 16th centuries will be used to demonstrate that, beyond the purely esthetic merits of the images themselves, one can determine a graduation of possible meanings. In this instance as well as in that of the art of the 12th century, Persian poetry may provide us with a key to the use of visual forms in Islamic art.

Our last examples will be in architecture. Instead of using examples of mosques or of other forms of primarily religious architecture, we shall take the Alhambra in Grenada and show that there also the apparently purely decorative forms of the architecture can be given very precise meanings, relatable to those of ancient art. Similar reasonings can be developed around religious architecture as well.

TOWARD AN AESTHETICS OF ISLAMIC ART

by Isma'il R. al Faruqi

Except in the field of poetry and letters, Muslim thinkers produced no works on aesthetics. Even there, they sought more to establish the canons of poetics and literary composition than to elaborate a general theory of art. Certainly, there were plenty of art works around them to inspire as well as to furnish fields for study and research. Apparently, they were content to enjoy their aesthetic experiences rather than to theorize upon them. The task of the scholar in Islamic art is hence the dual one of establishing the history of that art as well as of explaining its aesthetic meanings. The former is empirical. Historical objectivity is not only possible, but relatively easy to achieve in its researches. The latter must use the hard and circuitous route of distilling meaning from its objectification in the given works of art. On this account, the operation is by nature liable to misunderstanding.

Nothing could be more fatal to any understanding of Islamic art than to approach it with the categories of Western art. The unity of subject, of time and of action, the development of the theme or the dramatic unfolding from prologue to conclusion, the intense characterization which makes of every figurative representation a personality-revealing portrait, the realism which makes even the landscape and the still life a mirror of human character, the idealization of man and nature which makes them objectifications or reflections of transcendent Reality--all these are utterly out of place in the arts of Islam. To look for their fulfillment here is doomed to frustration. "The Muslim artist," one of the greatest Western scholars wrote, "was apparently willing to spend hours of work upon the delicate veining of the leaves of a plane-tree or the shades of colour on the petals of an iris, but it does not seem to have occurred to him to devote the same pains and effort upon the countenances of his human figures and make them show by their expressions their mental attitude toward the scene in which they are playing a part. As a rule the actors in these pictures look out upon the scene with unconcerned, emotionless faces, whether they be kings or attendants, soldiers or peasants. Warriors in the frenzy of battle deal blows and receive mortal wounds with apparent unconcern; a head just about to fly from the shoulders at the vigorous blow of a stalwart foe seems to regard the unwonted separation with entire indifference, and a knight from whose body the blood is

pouring with an abundance that bears evidence more to the possession of plenty of crimson paint than to any knowledge possessed by the painter as to what happens in such circumstances, stolidly refrains from exhibiting any outward sign of the agony that must accompany such a painful experience. Even moments of ecstatic delight leave the actors in the scene with unimpassioned faces, as though they did not know that they were attaining the zenith of delight in the sphere of human experience." (Thomas Arnold, _Painting in Islam: A Study of the Place of Pictorial Art in Muslim Culture_ [Oxford: The Clarendon Press, 1928], pp. 133-34.) Such eloquent diatribes against Islamic art show how deep misunderstanding can be when the work of art is considered under categories alien to the culture which produced it. Likewise, the attempts to explain Islamic art as the filling out of surfaces because of Arab _horror vacui_, as an intricate assemblage of flashy colors producing a hedonic tone, as psychic compensation for the aridity of the desert, as a realm stricken with the self-imposed poverty of an art-condemning religion--these and other theories do not instruct us as to the true meaning of Islamic art; and they all stem in final analysis from prejudgment of that art by Western categories.

What then may we look for in Islamic art?

The Islamic work of art is formalistic. Where it is figurative, it does not seek to portray but merely to suggest a depersonalized type. The purpose is always to move the imagination of the subject beyond the work itself. It achieves this by having multiple centers, by repetition or symmetry. Within each unit and around each center, a web of autonomous arabesques lead the subject centrifugally beyond that unit. These are the decorations of the figure's clothes, saddle, sword, of the book he is reading, the carpet laid out before him, of the ceiling, walls or grilles around him or, finally, the Arabic calligraphy quoting the Qur'an or other relevant poetry. Through a _logique_ peculiar to the arabesques of the given work, the consciousness of the subject shifts from one center to another with compelling momentum until it reaches the extremities of the work of art which never stand as solid boundaries but seem to dissolve gradually in the beyond. At this stage, the consciousness of the spectator is wound up and it requires the imagination to produce the continuation which the work of art suggested but which it had denied due to its limitation in space and time. The imagination attempts to do so. But because the movement is not developmental and hence rejects all climaxes, the imagination soon finds itself called upon to continue the work of art _ad_

infinitum--which is impossible--and collapses. Aesthetically, the collapse of a wound-up imagination produces an intuition of the greatest magnitude--and delight! This is the intuition of the sublime, of transcendent Reality itself.

To produce an aesthetic intuition of God--Who, by definition, is "unlike all objects of human knowledge" (Qur'an, 42:11)--is only possible through the collapse of an imagination seeking to represent the infinite as given to sense. This invitation of the imagination to attempt the impossible is the function of every work of art in all the arts of Islam--in painting, decoration, illumination, architecture and music. In literature and poetry, the art reaches its highest expression. The Qur'an itself, the exemplar and base of all Islamic literature, is formally an arabesque which begins nowhere and ends nowhere, which is not developmental and whose units or *surahs* contain "arabesques" of phrases, sentences and melismatic addenda impelling the reader to move on. Content-wise, the Qur'an has but one supreme notion to teach--God, the One, is master of creation as well as of judgment. This theme is equally that of Islamic civilization as a whole and, *a fortiori*, of the work of Islamic art.

CATALOGUE

Islāmic painting has survived almost exclusively in the form of manuscript illustration and miniature painting in albums. This should, however, not lead to the erroneous conclusion that monumental wall- or panel-painting did not exist. There is ample evidence both through survival of fragments and through literacy records that painting in all forms played an important part in Islāmic art of all times and in all countries of the Muslim World.

This exhibition includes only examples of bookpainting. Even though limited in scale it can give an idea of the general development of Islāmic painting as a whole, especially in the East (Irān and Afghānistān). Paintings from the Western part of the Islāmic world (Syria, Egypt) and from Turkey are relatively rare in western collections and rather scantily represented in collections in the United States.

The Baghdād School

The first important school of painting that we know well and of which a sufficient number of illustrated manuscripts have survived to give an approximate idea of its particular style and development is that of the 13th century atelier in Baghdād.

Even though the school had very likely been already established in the 9th century with the establishment of the academy of Ḥunayn ibn Isḥaq, it is only from the 13th century that illustrated manuscripts have survived.

The earliest illustrated manuscript that can with certainty be associated with the Baghdād school is a copy of the Kitāb al Bayṭarah in Cairo (Nat.Libr.Cod.Med.VIII). It is dated 605 AH (AD 1209). There are two other copies of the same text illustrated in the same style, but the most important group of scientific text illustrations from Baghdād are to be found in a series of manuscripts of the Materia Medica of Dioscurides.

The finest of these codices is that in Istanbul (Aya Sofya, no. 3703) dated 621 AH (AD 1224) which has been almost entirely robbed of its miniatures with figurative representations. It is from this manuscript that the pages in the exhibition come.

It is only natural that with the Greek texts that were studied and translated in Baghdād also an iconographical tradition was passed on to the Arabs as most of the original texts had already

been illustrated. The Baghdād style is therefore characterized by its close relationship to Byzantine models. It contains however, in contrast to contemporary ʿIrāqī or Syrian painting, which is much closer and at times nothing more but a straight continuation of Byzantine tradition, a good deal of eastern, Saljūq elements.

1
Page from the <u>De Materia Medica</u> of Dioscurides
From manuscript no. 3703, Aya Sofya, Istanbul, dated 605 AH (AD 1224)

New York, Metropolitan Museum of Art. 13.152.6. Rogers Fund

12 1/2 x 8 1/2 in.

Ill. Buchthal, no. 15, Fig. 17

2
Two physicians preparing a medicine

Page from the <u>De Materia Medica</u> of Dioscurides
From manuscript no. 3703, Aya Sofya, Istanbul, dated 605 AH. (AD 1224)

3
Page from the <u>De Materia Medica</u> of Dioscurides
From manuscript no. 3703, Aya Sofya, Istanbul, dated 605 AH (AD 1224)

New York, Metropolitan Museum of Art. 57.51.21. Bequest of Cora Timken Burnett.

12 3/8 x 9 in.

Ill. Buchthal, no. 10, Fig. 13

4
Stag, Serpent and Simple

Page from the De Materia Medica of Dioscurides
From manuscript no. 3703, Aya Sofya, Istanbul, dated 605 AH (AD 1224)

Kansas City, Museum. 44.40.1.

12 3/4 x 9 1/2

Ill. Kansas City Handbook, 1959, p. 248 (right)

The Mongol Period

The 13th century brings the most fundamental change into Eastern Islāmic Painting through the opening of the Far East as a result of the conquest of the Eastern part of the Muslim Empire by the Mongols.

The very few manuscripts illustrated in Irān in the later part of the 13th century that have been preserved have therefore a particular interest. They reflect, even though continuing in their illustration to a large degree pre-Mongol traditions, the great impact of Far Eastern art on the painting of the Muslim World. The appearance of such typical Chinese features as the stylized cloudband, the lotus palmette and peony flower, the occurence of Chinese conventions for rendering water, rocks and floral forms, and a general tendency toward a calligraphic quality of design are perhaps the most striking elements of the new style. It is in the Mongol period that, undoubtedly again due to the study of Chinese painting, Muslim painters develop for the first, and probably for the only time, true realism in the representation of both landscape elements and the human figure.

Pages from a dispersed copy of Manāfiʿ al Ḥayawān.

The pages in the exhibition belonged originally very likely all to one manuscript, a copy of Abū Saʿīd ʿUbayd Allah ibn Bakhtīshūʿs Manāfiʿ al Ḥayawān (On the Uses of Animals). The most important copy that has survived of this text is the manuscript in the Pierpont Morgan Library in New York (M.500), which was copied in Maragha, near Tabriz in either AD 1297 or 1299. The miniatures

from the dispersed manuscript are so close to many in the Morgan manuscript that a date around AD 1300 should be appropriate for them.

5
The Wild Ass

Page from Manāfiʿ Al Ḥayawān

Persia, Tabrīz, ca. 1300

Cambridge, The Fogg Art Museum. No. 1960.204

Page: 6 5/8 x 6 1/4 in.

Painting: 5 1/8 x 6 1/4 in.

Ill. Exh. Venice-New York, 1962, no. 5

6
Two Eagles

Page from a dispersed copy of Manāfiʿ al Ḥayawān

Persia, Tabrīz, ca. 1300

15 7/8 x 12 1/2 in.

New York, Metropolitan Museum of Art. 18.26.2. Rogers Fund.

Ill. MMA Picture Book, 1944, Fig. 1.

7
Two Stags

Page from a dispersed copy of Manāfiʿ al Ḥawawān

Persia, Tabrīz, ca. 1300

Minneapolis, Institute of Arts. 41.58.1.

Ill. Exh. Venice-New York, 1962, no. 6

8
Serpent

Page from Manāfiʿ al Ḥayawān

Persia, Tabrīz, ca. AD 1300

Chicago, Art Institute. 24. 1346

Page: 8 3/4 x 6 5/8

9
Goats

Page from Manāfiʿ al Ḥayawān

Persia, ca. AD 1300

Chicago, Art Institute. 35.166

Ill. Exh. Cleveland, 1944, p. 8, top

The Small Shāh-Nāmeh Manuscripts

Even though a definite decision as to where and exactly when a series of small Shāh-Nāmeh manuscripts that have come down to us in scattered leaves have been made, it is certain that they belong into the first half of the 14th century and seem to have been made somewhere in the North-West of Irān. There are interesting connections with the Inju school, that flourished in the 1330ies in Shīrāz, and with traditions first developed in Baghdād, and Tabrīz, but there are equally important connections with one of the great puzzles of Mongol painting, the school that created the Great Shāh-Nāmeh (generally known as the Demotte Shāh-Nāmeh after the French dealer who dispersed it).

There are at least five known different manuscripts from which pages of an exceptionally small scale with paintings of unusually brilliant colors and intricate designs have been recorded. The text of these manuscripts of a very small scaled and delicate calligraphy, is written in either four or six columns, and at times the manuscripts can be distinguished only through the different ways in which the red rulings are drawn onto the page.

The style of the paintings is so closely interrelated that there can be little doubt that all of the manuscripts are the product of the same, as yet unidentified atelier. The manuscripts had been associated with the Inju school of Shīrāz because of the fact that another manuscript, Mu'nis al Ahrār, closely related to the Small Shāh-Nāmeh manuscripts, had always been associated with that school. It has become quite clear, however, that this manuscript has nothing to do with the Inju school, but must be regarded the product of either the same atelier that produced the Small Shāh-Nāmeh manuscripts or of a school that was of the greatest importance for the development of the style developed in the Small Shāh-Nāmeh manuscripts.

The main qualities of this style consist in the use of strong local colors, and the application of these colors to the entire surface of the pictorial area in an enamel-like fashion. Red and gold are two prime colors, but dark blue, and a variety of other hues are also used. The figures of these paintings are short and stocky and even though at times quite developed in their facial features, never really realistic representations of individuals but types. The paintings are at the same time highly decorative and expressive, even though they remain always far below the level of the paintings in the Great Shāh-Nāmeh.

10

Page from the First Small Shāh-Nāmeh

Persia, about 1330

Kansas City, William Rockhill Nelson Art Gallery. 46.41.

11

Bahrām Gūr Wrestling Before the King of India

Page from the First Small Shāh-Nāmeh

Persia, ca. 1330

New York, Metropolitan Museum of Art. 34.24.6. Pulitzer Bequest Fund.

6 x 4 7/8 in.

12
Bizhān Ridding the Land of Wild Boar

Page from the First Small _Shāh-Nāmeh_

Persia, ca. 1330

New York, Metropolitan Museum of Art. 25/68.1.

14 3/4 x 11 1/8 in.

Fletcher Fund

Ill. MMA Bulletin, 20, 1925, p. 124

13
Prince Kisrā Killing the Reformer Mazdak

Page from the First Small _Shāh-Nāmeh_

Persia, ca. 1330

Minneapolis, The Minneapolis Institute of Arts. 51.37.17.

Painting: 2 3/8 x 4 3/4 in.

Page: 6 1/2 x 5 1/8 in.

Ill. Exh. Venice-New York, 1962, no. 14

14
Rustam Meets Kai Khusrau

Page from the Second Small _Shāh-Nāmeh_

Persia, ca. 1330

Minneapolis, The Minneapolis Institute of Arts, 51.37.11.

Page: 6 1/4 x 5 1/16 in.

Painting: 2 3/8 x 4 3/4 in.

Ill. Exh. Venice-New York, 1962, no. 15

15
The Daughter of Hanftwand finds the Miraculous Worm

Page from the Second Small Shāh-Nāmeh

Persia, ca. 1330

Minneapolis, The Minneapolis Institute of Art. 51.37.9.

Page: 6 5/8 x 5 1/16 in.

Painting: 2 1/8 x 4 3/4 in.

Ill. Exh. Venice-New York, 1962, no. 17

16
Rustam's Horse Rakhsh Kills a Lion while the Hero is Asleep

Page from the Second Small Shāh-Nāmeh

Persia, ca. 1330

Minneapolis, The Minneapolis Institute of Arts. 51.37.10.

The Muʾnis al-Aḥrār

Muḥammad ibn Badr al Jajarmī's encyclopedic and poetic Muʾnis al-Aḥrār fī Daqā'iaql Ashʿār is preserved in the author's holograph which is dated Ramaḍān 741 (AD February 1341). The manuscript, which is in its larger part still kept in the Kevorkian collection in New York, has suffered greatly through the fact that a great many of its pages with paintings have been extracted.

The paintings, usually on a red background but often painted directly on the page without any background color, run in narrow bands right across the width of the written surface. The pages are all cut along the rulings and are very brittle and often damaged. In many instances both sides of one page are illustrated with several paintings.

The paintings have been attributed by almost all scholars to the Inju school in Shīrāz. There can, however, be no doubt that this attributed by almost all scholars to the Inju school

in Shīrāz. There can, however, be no doubt that this attribution can no longer be maintained. The manuscript exhibits on the contrary many features which are totally un-Inju and rather closely related to the school that produced the Small Shāh-Nāmeh manuscripts. A precise location has so far not been identified, but a school not too far removed from Tabrīz, if not Tabrīz itself, should be considered.

17
A Page from the Mu'nis al Aḥrār

Persia, 1341

Princeton University Library, no. 94G

Page: 7 5/8 x 5 in.

Ill. Exh. Venice-New York, 1962, no. 31

18
A Page from the Mu'nis al Aḥrār

Persia, 1341.

New York, Metropolitan Museum of Art. 57.51.25.

Bequest of Cora Timken Burnett

Ill. Exh. Venice-New York, 1962, mo. 30

The Great Shāh-Nāmeh

Known generally as the Demotte Shāh-Nāmeh after the French dealer who dispersed the manuscript. The paintings from this manuscript, of which about 65 are now known, are the main work of the Mongol school. The paintings have been discussed at great length by almost every scholar in the field, but no agreement can be reached as to the date. Tabrīz, the Mongol capital is generally credited to have been the seat of the school that produced the manuscript.

There can be little doubt that only very few of the paintings that belonged originally to this manuscript have been preserved. Also there can be little doubt that not all paintings were executed at the same time, or at least by the same group of painters. In other words, the paintings of the Great Shāh Nāmeh follow different traditions, and it seems that some may be of a fairly early date perhaps the 30's of the 14th century. The main group cannot be much earlier, however, than the second half, possibly the end of the century. They anticipate the development in Central Asia (Samarqand, Herat) to a degree that one would be inclined to believe that they immediately preceded the works of those schools. Possibly the manuscript was not finished in Mongol time, found in an unfinished state by Tīmūr when he raided Irān in the later 14th century, and brought by him to Samarqand where it might have been finished. Many of its paintings would fit very well in the general development of painting in Central Asia in the early Tīmūrī period.

These cannot be understood to be anything but suggestions. Much further study, particularly of the Central Asian material, now mainly kept in the Library of the Top Kapi Sarāyī in Istanbul, is necessary before any useful and definite conclusions can be drawn.

As works of art these paintings are in every respect exceptional. Their scale, hieratic quality and extraordinary power of expression is unsurpassed. The choice of subject matter, the concentration to a large extent on the most bloody and terrifying aspects of the Shāh-Nāmeh poem, on battles, combats, executions and monstrous incidents, is unique so far in Islāmic painting. The predilection of the painters for night scenes, for intense action, also in the metaphorical sense, as even landscapes, trees, rocks and clouds are integrated into these designs to an unparalleled degree, may be considered a peculiarity of an individual genius, who seems to have given the basic idea to the whole series, who also seems to have chosen the subject matters, and who must have inspired even the weakest of his pupils or collaborators.

19

The Funeral of Iṣfandiyār

Page from the Great Shāh-Nāmeh

Persia, First half 14th century.

New York, Metropolitan Museum of Art. 33.70. Pulitizer Bequest Fund.

16 x 11 5/8 in.

Ill. MMA Picture Book, 1944, Fig. 2.

This is one of the paintings that follows still very much the peculiar monochrome, graphic style of the earliest phase of Mongol painting as we know it from the manuscripts of Rashīd al Dīn's <u>Jāmiʿ al Tawārīkh</u> of 1314. The Painting may well have been executed in Tabrīz, or by a painter trained in the early Mongol tradition of the Tabrīz school.

20
Combat Between Ardashīr and Ardawān

Page from the Great <u>Shāh-Nāmeh</u>

Persia, Second half of 14th century

Detroit, Institute of Arts. 35.54.

Page: 23 1/4 x 15 1/4 in.

Painting: 6 1/2 x 11 1/2 in.

Ill. Exh. Venice-New York, 1962, no. 10

This is one of the paintings that exhibits a style totally different from that of the page from the same manuscript in New York (MMA 33.70). It is obviously carried out by a painter of a completely new and basically non-Mongol concept of painting. The painting is very likely to be dated toward the end of the 14th century and may well have been executed in Central Asia.

21
Afrasiyag Killing Nawdar

Page from the Great Shāh-Nāmeh

Persia or Central Asia, late 14th century

Kansas City, William Rockhill Nelson Gallery of Art. 55.103

Painting: 8 15/16 x 11 3/8 in.

Ill. Kansas City Handbook, 1959, p. 249 (top)

22
Rustam and Iṣfandiyār

Page from the Great Shāh-Nāmeh

Persia, second half of 14th century

Kansas City, William Rockhill Nelson Gallery of Art. 33.60.

Painting: 6 3/8 x 11 3/8 in.

Ill. Kansas City Handbook, 1959, p. 249 (bottom)

The Inju School

The paintings of this school, that flourished during the rule of the Injus in Shīrāz, can be identified through the fact that one of the Shāh-Nāmeh manuscripts that is illustrated in this style is dedicated to a certain Ḥasan Qiwām al Dawlah wa al Dīn, grand vizīr of the Injus. This manuscript is dated 741 AH (AD 1341) and forms the basic document for this style and school. The manuscript is now dispersed and pages from it are in many collections in this country. There are a number of other Shāh-Nāmeh manuscripts, a copy of the Kalīlah wa Dimnah anthology, and other texts, all in all about a dozen manuscripts that are illustrated in this style.

The main characteristics of the Inju style are large figure drawings in small scaled pictorial compositions. The figures are generally lined up side by side in one plane filling most of the

pictorial space. No indication of space or volume is attempted. The backgrounds, colored red, yellow, and sometimes gold, are highly decorated with large scale floral motives, landscape elements such as peculiar triangular mountains, and architectural settings.

The technique is that of colored drawing rather than actual painting, the line of drawing remaining almost always completely visible underneath the rather thin, wash-like colors. There is a certain sketchiness about many of these paintings which gives them a distinct quality, totally different from any other painting executed at that time.

23
Rustam Killing his Brother Shaghad

Page from the Shāh-Nāmeh of Ḥasan Qiwām al Dawlah wa al Dīn

Persia, Shīrāz, 1341

Chicago, Art Institute. 34.117.

Page: 14 5/8 x 11 7/8 in.

Painting: 9 3/4 x 11 3/8 in.

25
Siyawaush Displays his Skill at Polo Before Afrasiyab

Page from the Shāh-Nāmeh of Ḥasan Qiwām al Dawlah wa al Dīn

Persia, Shīrāz, 1341

New York, Metropolitan Museum of Art. 57.51.35. Bequest of Cora Timkin Burnett.

13 x 10 1/2 in.

III. MMA Bulletin

26
Rustam Discoursing with Iṣfandiyār

Page from the <u>Shāh-Nāmeh</u> of Ḥasan Qiwām al Dawlah wa al Dīn

Persia, Shīrāz, 1341

New York, Metropolitan Museum of Art. 29.160.21.

Gift of Horace Havemeyer

13 x 10 5/8 in.

27
Rustam in Audience with the King

Page from the <u>Shāh-Nāmeh</u> of Ḥasan Qiwām al Dawlah wa al Dīn

Persia, Shīrāz, 1341

Minneapolis, The Minneapolis Institute of Arts. 51.37.22.

<u>Tīmūrī Painting</u>

The beginning of Tīmūrī painting is still largely obscure. The extensive material in the collection of the Top Kapi Sarāyi Library in Istanbul has only recently become generally available and studies that will eventually lead to a clarification of the earliest stages of Tīmūrī painting in the homeland of the Tīmūrīs in Central Asia have just begun.

Tīmūrī painting at this moment is known to us mainly through the first important school, located in Herat at the court of Prince Baysunghur Mīrzā ibn Shāh Rukh, grandson of Tīmūr and son of the ruler of the Tīmūrī realm. Baysunghur's school draws, however, on a much older tradition, both from Īrān through Mongol painting, and locally in Central Asia. It is this local tradition that we begin only now to know. It may well go back into the 14th century.

Tīmūrī painting is manifold, and a great many works of the various schools both in Īrān (Shīrāz) and Afghānistān (Herat) have been preserved. Its greatest achievement is the development of one of the most highly refined techniques that have ever been employed in manuscript painting. There is a totally new concept of color

balance and figure representation, which breaks with the earlier tradition of a certain realism and individualism in the representation of the human figure in favor of a new concept of typogenic rather than portrait rendering of human features. In general the figures become smaller in relation to the pictorial space. New spacial concepts, first developed in the late Mongol period, that make use of the entire surface of a painting for the distribution of figures as well as objects, replace those where the bottom line of the painting was used as the ground upon which figures stand or act. These now become fully developed; and the general tendency toward balanced compositions and complete integration of each element of a painting into a total design, make these paintings the models for all later painters especially in the Muslim East. In fact, almost the entire development of Ṣafawī painting, and a good deal of early Ottoman painting is to be explained on the basis of the extraordinary impact the early Tīmūrī style has had. This is equally true for the beginning of Mughal painting which derived indirectly from the same source.

28
Landscape with Animals

Brushdrawing

Afghānistān, Ḥerat, ca, AD 1425

Kansas City, William Rockhill Nelson Gallery of Art. 43.6.2.

6 1/2 x 9 3/4 in.

Ill. Kansas City Handbook, 1959, p. 250 (bottom)

This drawing, part of a very large group of similar drawings, almost all preserved in albums in Istanbul, is a perfect example of a new approach to the pictorial space. It also shows well how a new influx of Chinese tradition into Islāmic painting, at this time derived from immediate study of Chinese originals particularly in the school of Herat, produced a new and at times highly effective imagery. These drawings, even though beautiful works of art in their own right, very often served as models for pottery painters, weavers, makers of bookbindings, etc.

The Shāh Rukh Style

Shāh Rukh's interest in the arts seems to have been rather historical archaeological. The main work of his personal court school is a copy, or a number of copies of Ḥāfiẓ-i Abru's Majmaᶜ al Tawārīkh, made by the historian for the emperor in a continuation of Rashīd al Dīn's Jāmiᶜ al Tawārīkh. The main copy of this work is in the Top Kapi Sarāyi Library (Hazine 1653) which is dated 829 AH (AD 1425). Pages from other dispersed copies of the same work are in many collections in Europe and the United States. The pages in this exhibition come mainly from one copy, which mist be dated at about the same time, that is about 1425.

The style of these paintings, even though clearly recognizable as Tīmūrī, is peculiarly archaic, which can be explained through the fact that Shāh Rukh obviously instructed his painters to follow the models in the Mongol copies that served his historian for his work, rather closely. There are, in fact a few paintings from one of these Tīmūrī manuscripts, that are almost complete copies of Mongol paintings illustrating the text of Rashīd al Dīn.

29
Page from Ḥāfiẓ-i Abru, Majmaᶜ al Tawārīkh, written for Shāh Rukh in 1423

Afghānistān, Herat, ca. 1425

Kansas City, William Rockhill Nelson Gallery of Art. 46.40.

13 1/8 x 9 1/4 in.

III. Kansas City Handbook, 1959, p. 248 (left)

30
Page from Ḥāfiẓ-i Abru, Majmaᶜ al Tawārīkh, written for Shāh Rukh in 1423.

Afghānistān, Herat, ca. 1425

Kansas City, William Rockhill Nelson Gallery of Art. 47.44.1.

9 7/8 x 13 7/8

31
The Dog Qara Burāq (Black Lightening) Driving Wolves off a Flock of Sheep

Page from Ḥāfiẓ-i Abru, <u>Majmaʿ al Tawārikh</u>, written for Shāh Rukh in 1423

Afghānistān, Herat, ca. 1425

Minneapolis, The Minneapolis Institute of Art. 43.31.1

16 1/2 x 13 in.

Ill. Bulletin of the Minneapolis Institute of Arts, XXXIV, 1945, p. 49

32
Sulṭān Maḥmūd Enthroned

Page from Ḥāfiẓ-i Abru, <u>Majmaʿ al Tawārikh</u>, written for Shāh Rukh in 1423

Afghānistān, Herat, ca. 1425

Minneapolis, The Minneapolis Institute of Art. 51.37.16

33
Battle Scene at the Camp of Oghuz Khān

Page from Ḥāfiẓ-i Abru, <u>Majmaʿ al Tawārikh</u>, written for Shāh Rukh in 1423

Afghānistān, Herat, ca. 1425

Minneapolis, The Mineapolis Institute of Arts. 51.37.19

34
The Arrival of Sulṭān Maḥmūd at Gananj (Qanauj)

Page from Ḥāfiẓ-i Abru, <u>Majmaʿ al Tawārikh</u>, written for Shāh Rukh in 1423

Afghānistān, Herat, ca. 1425

Minneapolis, Minneapolis Institute of Arts. 51.37.24

Ill. Tabbagh Sale, New York, Anderson Galleries, January 3 and 4, 1936 (Colorplate)

35
Moses Prevailing over Pharaoh

Page from Ḥāfiẓ-i Abru, Majmaʿ al Tawārikh, written for Shāh Rukh in 1423

Afghānistān, Herat, ca. 1425

Minneapolis, The Minneapolis Institute of Art. 51.37.25

Ill. Tabbagh Sale, Anderson Galleries, New York, January 3 and 4, 1936 (Colorplate)

36
Adam's Pilgrimage

Page from Ḥāfiẓ-i Abru, Majmaʿ al Tawārikh, written for Shāh Rukh in 1423

Afghānistān, Herat, ca. 1425

New York, Metropolitan Museum of Art. 57.51.37.5.

Bequest of Cora Timken Burnet

Page: 16 7/8 x 13 1/4 in.

Painting: 7 1/2 x 10 3/8 in.

37
Muḥammad's call to Prophecihood

Page from Ḥāfiẓ-i Abru, _Majmaʿ al Tawārīkh_, written for Shāh Rukh in 1423

Afghānistān, ca. 1425, Herat

New York, Metropolitan Museum of Art. 57.51.37.3.

Bequest of Cora Timken Burnet

Page: 16 7/8 x 13 1/4 in.

Painting: 6 1/8 x 8 3/4 in.

38
The Prophet on His Way to Mecca

Page from Ḥāfiẓ-i Abru, _Majmaʿ al Tawārīkh_, written for Shāh Rukh in 1423

Afghānistān, Herat, ca. 1425

New York, Metropolitan Museum of Art. 57.51.9.

Bequest of Cora Timken Burnett

Page: 16 7/8 x 13 in.

Painting: 5 3/4 x 8 3/4 in.

<u>The Baysunghur Style</u>

Baysunghur Mirzā ibn Shāh Rukh was undoubtedly one of the greatest bibliophiles of all times. In his personal atelier the best painters, calligraphers, and bookbinders were employed and it was there that the best products of the early Tīmūrī period were created.

The "Baysunghur Style" can duly be called after the great Prince as it was his very personal interest and supervision of the artists that led to the ultimate perfection that characterizes this style. It is well documented through a number of manuscripts that not only bear the Prince's library seal but that contain definite information in colophons or introductions as to the fact that they were made in the Prince's atelier.

The Baysunghur style epitomizes the aspirations of the early Tīmūrī period for a perfectly balanced composition, color scheme and emotional atmosphere in painting, and for technical perfection. The paintings of the early Herat school as created for Baysunghur Mirzā have never been surpassed, not even by the finest painters of the later Herat school of the early Mughal school, both of which had been using the Baysunghur manuscripts as models.

39
A Prince and a Princess

Page from an unidentified manuscript

Afghānistān, Herat, ca. 1430

Minneapolis, The Minneapolis Institute of Arts. 57.37.30

8 7/8 x 5 7/8 in.

Ill. Exh. Venice-New York, 1962, no. 43

40
Bahrām Gūr Killing a Lion and an Onegar with one Arrow Shot

Page from a <u>Khamsah</u> by Niẓāmī, probably made for Baysunghur

Afghānistān, Herat, ca. 1430

New York, Metropolitan Museum of Art. 13.228.18 fol.10R

11 x 7 in.

Gift of Alexander Smith Cochran

Ill. Martin, II, pl. 67B

41 to 50
Ten Pages from a Shāh-Nāmeh

Persia, Mid 15th century

Ann Arbor, University of Michigan, Museum of Art. 1963.1.41,49, 52,53,55,61,64,65,66,69

The paintings in this manuscript, thirty three in all, exhibit a peculiar mixture of styles. They are, undoubtedly, closely related to the style developed in the Herat school, but there are so many elements that point to an even closer relationship to the pre-Turkman Shīrāz school, that one will have to place the manuscript somewhere between Shīrāz and Herat, and in date towards the middle of the century, not later than 1450, but not before 1430.

41. 1963.1.41. Iraj Slain by his Brother (Fol.22R of the manuscript)

42. 1963.1.49. Siyāwūsh Displays his Skill at Polo Before Afrasiyāb (Fol.107V)

43. 1963.1.52. Rustam Takes the Khān of China Prisoner (Fol.175R)

44. 1963.1.53. The Div Akhwān Flinging Rustam into the Sea (Fol. 185V)

45. 1963.1.55. Gurgin Fights with Andarimān (Fol.226V)

46. 1963.1.61. Iṣfandiyār Slays a Dragon (Fol.298R)

47. 1963.1.64. The Death of Dāra (Fol.337V)

48. 1963.1.65. Sikandar Goes on a Pilgrimage to the Kaʿbah (Fol.346R)

49. 1963.1.66. Sikandar Builds a Barrier against Yaʾjūj and Maʾjūj (Fol.354V)

50. 1963.1.69. The Young Shoemaker and the Lion before Bahrām (Fol.397V)

51 - 56
Six Pages from a Shāh-Nāmeh

Persia, Northern Provincial School, First Half 15th Century

New York, Metropolitan Museum of Art. 20.120.238,239,240,243,244, 248

Bequest of William Milne Grinell

The paintings from this dispersed Shāh-Nāmeh manuscripts, of which there are 17 known, do not belong to any one of the leading court schools, but must have been made at a provincial center of considerable artistic merit and imagination. They are closely related to trends in Tīmūrī painting in the Northern part of Persia, rather than to those developed in the South or in Central Asia. A precise attribution is not really possible at this point. The paintings belong undoubtedly into the first half of the 15th century.

51. 20.120.238. Rustam Seizes Afrasiyāb by the Girdle and Lifts Him from his Saddle.

7 1/2 x 7 5/8 in.

Ill. MMA Picture Book, 1944, Fig. 7

52. 20.120.239. Qai Qāwūs attempts to fly to Heaven.

6 1/2 x 7 1/2 in.

Ill. Venice-New York Exh. no. 36

53. 20.120.240. Rustam captures his Horse Rakhsh

7 1/4 x 7 5/8 in.

54. 20.120.243. Khusrau, Gudarz and Giv capturing the Demon's Fortress Bhamān

7 5/8 x 7 3/4 in.

55. 20.120.244. Rustam carrying to the Tent of Qay Qāwūs, King of Mazandarān, who has transformed himself into a Rock

7 1/8 x 7 5/8 in.

56. 20.120.248. Bāzūr, the Magician, raises up Darkness and a Storm to discomfort the Irānians

7 3/4 x 8 1/8 in.

The Pre-Turkman Style in Shīrāz

Well documented through a number of dated manuscripts that contain the reference to Shīrāz as seat of the atelier from which they come, the Pre-Turkman Shīrāz style differs greatly both from that of the style developed in Central Asia, especially in Herat, and from that eventually developed in Shīrāz in Turkman times.

It is elegant and rather mannered, completely abstract both in choice of color and in the representation of human beings, animals and landscape elements.

The Zafar-Nāmeh is probably the finest product of this early Timūrī Shīrāz school. The paintings executed during the late 14th and the first half of the 15th century in Shīrāz were of great importance for the development of the Turkman style in the same city, but they had no influence on the development of the style of painting in Herat even though one of the Pre-Turkman manuscripts made in Shīrāz was sent as a special gift to Baysunghur by his brother, in 1426 (Anthology in Berlin).

57
A Giraffe with its Keeper and two Men bearing Presents

Half of a double-page composition

Page from Sharaf al Din ʿAlī Yazdī's Zafar-Nāmeh

Persia, Shīrāz, 1436

Worcester, Art Museum. 1935.26

9 9/16 x 7 in.

Ill. Worcester Art Museum Annual, I, 1935-1936, p. 39, Fig. 8

58
Tahmina visiting Rustam

Page from a Shāh-Nāmeh

Persia, Shīrāz, First half 15th century

Minneapolis, The Minneapolis Institute of Arts. 51.37.20.

The Turkman Style

The Turkman tribes that gradually conquered Persia during the first half of the 15th century and were firmly in power by 1460, chose Shīrāz as the seat of their court. At the Turkman court in Shīrāz a particular style of painting was developed that reached its full height around 1480 and continued to a degree into the Ṣafawī period.

The Turkman style is characterized by a new use of intense colors, of large, short bodied, powerful figures and an all-over pattern effect through intricate and densely filled designs into which every element of the individual representation is fully integrated. There is still the conventional ground of light colored rock and small floral shrubs as developed in both Ḥerat and the pre-Turkman Shīrāz school, but there is no more often an exuberant vegetation consisting of large leaved shrubs and flowers, covering the entire ground in deep yellows and various shades of green. The compositions, although crowded at times, are always simple and often limited to a few figures and stage prop-like architectural elements.

59
Khusrau watching Shīrīn Bathing

Page from a Khamsah by Niẓāmī

Persia, Shīrāz, Mid 15th century

New York, Metropolitan Museum of Art. 28.22

Rogers Fund

10 7/8 x 7 1/4 in.

Ill. MMA Picture Book, 1944, Fig. 9

60
A Battle Scene

Page from Ibn Ḥusām's Khavarān-Nāmeh
This painting is signed by Farhad, the most humble of the slaves, and dated 881 AH (AD 1476-1477). This painter, not otherwise known, must have been the master of the atelier that produced this unusual series of paintings. The date gives a general date for the manuscript of which no colophon page has survived.

Persia, Shīrāz, 1476-1477

Private Collection

Page: (written surface) 11 1/4 x 8 1/16 in.
Painting: 6 1/2 x 8 1/16 (10 3/16 x 9 15/16 in.) in.

Ill. Exh. Venice-New York, 1962, no. 46

61
Gabriel announces the Apotheosis of ʿAlī

Page from Ibn Ḥusām's Khavarān-Nāmeh

Persia, Shīrāz, ca. 1480

Private Collection

Page: (written surface) 11 1/16 x 9 3/8 in.
Painting: 4 1/4 x 9 3/16 in.

Ill. Exh. Venice-New York, 1962, no. 49

62
Page from Ibn Ḥusām's Khavarān-Nāmeh

Persia, Shīrāz, ca. 1480

New York, Metropolitan Museum of Art. 55.125.3 Rogers Fund

15 5/8 x 10 7/8 in.

63
ʿAmr has the Infidels thrown into the Sea

Page from Ibn Ḥusām's Khavarān-Nāmeh

Persia, Shīrāz, ca. 1480

New York, Metropolitan Museum of Art. 55.125.1 Rogers Fund

15 1/16 x 11 1/4 in.

Ill. Exh. Venice-New York, 1962, no. 47

64
Rustam kills his Treacherous Brother Shaghad

Page from a <u>Shāh-Nāmeh</u>

Persia, Shīrāz, 1482

New York, Metropolitan Museum of Art. 40.38.2. Lee Fund

8 7/8 x 6 3/4 in.

Ill. Exh. Venice-New York, no. 50

65
Shīrīn visiting Farhad

Page from a <u>Khamsah</u> by Niẓāmī

Persia, Shīrāz, Second half 15th century

Minneapolis, The Minneapolis Institute of Arts. 51.37.28

Page: 10 5/8 x 6 3/8 in.
Painting: 4 1/8 x 4 5/8 in.

Ill. Exh. Venice-New York, 1962, no. 45

66
A Couple under a flowering Tree

Page from a <u>Khamsah</u> by Niẓāmī

Persia, Shīrāz, End of 15th century

Minneapolis, The Minneapolis Institute of Arts. 43.31.3

Page: 9 7/16 x 5 3/4 in.
Painting: 3 13/16 x 3 9/16 in.

Ill. Exh. Venice-New York, 1962, no. 52

67
Khusrau killing a Lion with his Fists in front of Shīrīn's Tent

Persia, Shīrāz, ca. 1480

Minneapolis, The Minneapolis Institute of Arts. 51.37.26

68
Khusrau at the Palace of Shīrīn

Page from a <u>Khamsah</u> of Niẓāmī

Persia, Shīrāz, ca. 1480

Minneapolis, The Minneapolis Institute of Arts. 51.37.33

The Bukhārā School

The Bukhārā school that began its activity early in the 16th century owes much to the school of Herat and in particular to Bihzād and his pupils. The Uzbeks, when conquering Herat in 1507 carried off a great many artists and when they returned in 1537 another group of Herat painters, who had remained there even after the conquest of the city by Shāh Isma'īl Ṣafawī and the transfer of artists to the new Ṣafawī capital in North-Western Persia, Tabrīz, were taken to Bukhārā. Although Bukhara painting does not bring something really new it has a definite character of its own; it consists mainly in the highly successful fusion of older, mainly Herat traditions and formulas into a new unity.

Color is employed in two different ways. It is of an extraordinary subtleness in the representation of the figures, and of great intensity in the decorative elements of the designs. In the best of Bukhārā painting a perfect equilibrium between these two different functions of color is achieved. The technical skill of the painters reaches at the same time an extraordinary height escaping, however, the danger of becoming dry and academic.

69
Ruler listening to the Reading of Poetry

Page from a manuscript of Mīr ʿAlī Shir Nawāʾiʾs <u>Majālisal Nafāʾis</u>

(Gallery of Poets)

Bukhārā, ca. 1510

New York, Metropolitan Museum of Art. 40.39.1. Lee Fund

5 7/8 x 4 in.

Ill. Exh. Venice-New York, 1962, no. 54

70
A Camel and his Keeper

Central Asia, Bukhārā, ca. 1520

New York, Metropolitan Museum of Art. 25.83.6. Gift of George Pratt

6 1/4 x 8 5/8 in.

Ill. Exh. Venice-New York, no. 70

71
Portrait of Shaibānī Khān Uzbek

Attributed to Bihzād

Central Asia, Bukhārā, ca. 1510

New York, Metropolitan Museum of Art. 57.51.29

Bequest of Cora Timken Burnett

5 1/2 x 4 3/4 in.

Ill. Exh. Venice-New York, 1962, no. 55

72
Beggar denied Alms at the Gate of a Mosque

Page from Sa'dī's Bustan

Central Asia, Bukhārā, ca. 1550

Kansas City, William Rockhill Nelson Gallery of Art. 43.5

11 3/8 x 7 1/2 in.

Ill. Kansas City Handbook, 1959, p. 251 (left)

The Tabrīz School

At the very beginning of the 16th century, in 1502, Shāh Isma'īl Ṣafawī, defeated the Turkmans decisively and took possession of the throne in Tabrīz. Despite this victory and the Ṣafawī's firm entrenchment in power by 1510, continuous struggle with the Turks took up a great deal of energy all through the first half of the 16th century. In 1524 Shāh Isma'īl was succeeded by his son Shāh Tahmasp who first resided in Herat but soon moved also to Tabrīz. Tabrīz was taken by the Turks many times during the first half of the 16th century; and finally, in 1548, Tahmasp moved his court to Qazwīn.

The style of painting developed in the new Ṣafawī capital of Tabrīz was at first a continuation of the great tradition established in Herat. It was from Herat that Shāh Isma'īl had brought a group of great painters to Persia, and it was from there that he inherited one of the great libraries of his age. It is only towards the middle of the century that the Tabrīz painters gradually developed a style that had its own characteristics and that became more and more free of the overpowering influence of the Herat tradition. It is characterized by a tendency towards larger compositions; the figures increase in size and decrease in number, and color is employed in a much less subtle but much more effective way. At the same time a new form of idealization is achieved. The representation of beautiful young men and women in magnificent courtly costumes of rich decorative effect is the main new feature within the enrichment of the iconographic program of the school. The quality of Tabrīz painting is generally exceedingly high even though it is not at all times totally free of a certain academic dryness.

73
Muslim Pilgrims to Mecca meet a Brahman on the Road

Page from a Khamsah of Amīr Khusrau Dihlawī

Persia, Tabrīz (or Balkh, Afghanistan), 1502

New York, Metropolitan Museum of Art. 13.160.4. Rogers Fund

8 1/2 x 5 1/4 in.

Ill. Exh. Rome, 1956, pl. XCI

This is a page from a dispersed manuscript of Amīr Khusrau's Khamsah which is reported to have at one time have had a colophon giving the place name of Balkh and the date corresponding to AD 1502. The style of the painting is obviously closely related to that of Herat, but is clearly of the early Ṣafawī period as developed in Tabrīz.

74
Two Demons stirring up a Storm

Persia, Tabrīz, Early 16th century

Private Collection

6 7/8 x 4 5/16 in.

Ill. Exh. Venice-New York, 1962, no. 58

75
Hunting Scene

Persia, Tabrīz, First half 16th century

Kansas City, William Rockhill Nelson Gallery of Art. 43.6.3

7 3/4 x 6 1/8 in.

Ill. Kansas City Handbook, 1959, p. 250 (top)

76
Prince on Horseback with his Attendant

Persia, Tabrīz, First half 16th century

New York, Metropolitan Museum of Art. 25.83.5. Gift of George D. Pratt

4 5/8 x 3 1/2 in.

The Qazwīn School

In 1548 the capital of Ṣafawī Persia was removed from Tabrīz to Qazwīn. It remained capital until 1585 when it was taken by Shāh ʿAbbās, who made his capital at Iṣfahān.

Qazwīn, as seat of the Ṣafawī court had without any doubt an important atelier even though it is well known that Shāh Tahmasp in his later years lost his interest in the visual arts and eventually became even somewhat opposed to them. Still there are a number of manuscripts that carry in their colophons the name of the royal city. The style that was developed after the middle of the century and that is here related to the city of Qazwīn was not necessarily executed only there but became a style generally accepted by the leading local ateliers as well, just as had been already the case during the first half of the century when the Tabrīz style dominated practically all of painting in Persia.

The style, often identified with the figure of Muḥammadī, is characterized by a general tendency towards elongation of forms, in human figures an elongation of the necks and the hands, a rounding out of the body, a beautiful rhythm of movement. Color is employed in a most subtle and delicate way.

It was during this period that drawing became for the first time a major artform in its own right in the Muslim World. Drawings had been made in great quantity and fine quality already in Central Asia in the 15th century and also in Tabrīz but they seem for the most part to have been studies and model sheets for other artists to work from rather than works of art in the true sense. In Qazwīn a peculiar calligraphic style, connected with the name of Ṣādiqī-beg, a Turk of the Afshar tribe, was developed

that is without parallel in any other school of Islamic painting and that leads eventually to the particular style of Iṣfahān.

77
The Birth of Zal

Page from a Shāh-Nāmeh

Persia, Qazwīn, Mid 16th century

New York, Metropolitan Museum of Art. 34.72. Dick Fund

17 3/4 x 12 1/8 in.

Ill. Art Treasures of the Metropolitan Museum, 1952, pl. 207

78
Encampment in the Mountains

Persia, Qazwīn, Mid 16th century

Minneapolis, The Minneapolis Institute of Arts. 43.31.2

12 7/8 x 8 1/4 in.

Ill. Exh. Venice-New York, 1962, no. 95

79
Majnūn in the Desert

Persia, Qazwīn, ca. 1550

New York, Metropolitan Museum of Art. 45.174.6

3 3/16 x 3 1/4 in.

Bequest of George D. Pratt

80
Old Man and his Sick Horse

Persia, Qazwīn, ca. 1550

New York, Metropolitan Museum of Art. 45.174.11

2 1/2 x 6 3/8 in.

Bequest of George D. Pratt

81
Young Man with a Falcon

Persia, Qazwīn, Mid 16th century

Kansas City, William Rockhill Nelson Gallery of Art. 43.6.1

9 x 5 1/2 in.

Ill. Kansas City Handbook, 1959, p. 251 (right)

82
Two Men

Persia, Qazwīn, Second Half 16th century

Minneapolis, The Minneapolis Institute of Arts. 51.37.32

Ill. Schroeder, Iranian Book Painting, Fig. 6

83
Hunting Party

Persia, Qazwīn, ca. 1570

New York, Metropolitan Museum of Art. 17.81.2

11 3/4 x 7 1/2 in.

Rogers Fund

84
Rider killing a Dragon

Persia, Qazwīn, ca. 1575

New York, Metropolitan Museum of Art. 25.83.7

9 x 6 in.

Gift of George D. Pratt

85
A Turkman on Horseback

Persia, Qazwīn, Mid 16th century

New York, Metropolitan Museum of Art. 45.174.7

3 1/2 x 3 1/8 in.

Bequest of George D. Pratt

86
Zal and Rustam congratulating Khusrau

Page from a _Shāh-Nāmeh_

Persia, Qazwin, ca. 1580

New York, Metropolitan Museum of Art. 35.48. Rogers Fund

18 1/2 x 12 5/8 in.

Ill. Exh. Venice-New York, 1962, no. 60

87
Weeping Man

Persia, Qazwīn, Mid 16th century

Worcester, Art Museum, 1935.17

4 11/16 x 2 1/8 in.

Ill. Worcester Art Museum Annual, I, 1935-1936, p. 40, Fig. 10.

88
Falcon Hunt

Persia, Qazwīn, ca. 1580

New York, Metropolitan Museum of Art. 45.174.27. Bequest of George D. Pratt

6 3/16 x 3 5/16

89
Mounted Warrior pierced by Arrows

Page from the Album of the Amir of Bukhārā

Persia, Qazwīn, End 16th century

New York, Pierpont Morgan Library. M. 386.16

7 5/16 x 4 3/8 in.

The Shīrāz School

The Turkman style, one of the most persistent styles of painting, is carried over in Shīrāz into the Ṣafawī period and it is out of the Turkman style and reflections of the Tabrīz and Qazwīn court styles that the Shīrāz style of the 16th century develops.

As Shīrāz was no longer the seat of an important court in the 16th century its ateliers declined and became the source for manuscripts for general consumption rather than for the great bibliophiles of the period. Shīrāz painting is therefore somewhat provincial and traditional, but at times it maintains a height of technical quality that matches that of any other school of the time. Shīrāz painting is highly decorative and colorful and quite inventive when it comes to iconography. It belongs definitely to the major trends in Islamic painting.

90
Battle between Isfandiyar and Arjasp

Page from a <u>Shāh-Nāmeh</u>

Persia, Shīrāz, Early 16th century

Private Collection

Page (written surface): 8 1/8 x 4 1/16 in
Painting: 5 1/2 x 5 3/16 in.

Ill. Exh. Venice-New York, 1962, no. 63

91
Gayumarth and his Court

Page from a <u>Shāh-Nāmeh</u>

Persia, Shīrāz, Mid 16th century

Private Collection

Page (written surface): 9 1/2 x 8 3/4 in.

Ill. Exh. Venice-New York, 1962, no. 64

92
Muḥammad Mounting Burāq

Persia, Shīrāz, Mid 16th century

Private Collection

6 5/8 x 5 15/16 in.

Ill. Exh. Venice-New York, 1962, no. 67

93
Persia, Shīrāz, Early 16th century

Minneapolis, The Minneapolis Institute of Arts. 41.58.2

94
Khusrau crossing the Sea

Double-Page from a Shāh-Nāmeh

Persia, Shīrāz, Second half 16th century

Chicago, Art Institute. 39.2241

18 3/8 x 26 in.

95
Banquet Scene in a Royal Tent

Persia, Shīrāz, Second Half of 16th century

St. Louis, City Art Museum. 291.49

11 3/4 x 7 3/8 in.

Ill. The City Art Museum of St. Louis, Handbook of the Collection, 1959, p. 242

96
Bahrām Gūr shows his Skill with Bow and Arrow

Page from a Shāh-Nāmeh

Persia, Shīrāz, ca. 1580

New York, Metroplitan Museum of Art. 30.56

13 1/4 x 8 1/4 in.

Rogers Fund

97
Rustam freeing Bizhan from the Pit

Page from a <u>Shāh-Nāmeh</u>

Persia, Shīrāz, ca. 1580

Rogers Fund. New York, Metropolitan Museum of Art. 65.7.2

Page: 10 x 6 5/8 in.
Painting: 14 5/8 x 9 in.

98
Rustam slaying the White Div

Page from a <u>Shāh-Nāmeh</u>

Persia, Shīrāz, ca. 1580

New York, Metropolitan Museum of Art. 65.7.3

Rogers Fund and Gift Joseph V. McMullan

Page: 10 3/4 x 7 3/4 in.
Painting: 14 5/8 x 8 7/8 in.

Ottoman Painting

Little of the earlier phases of Turkish painting is known at present. Turkish painting before the Ottoman period is almost totally unknown although important ateliers must have existed in Anatolia before the conquest of Constantinople. But even of the earliest activity of the new court school in Istanbul very little is known. Turkish painting has been studied very insufficiently so far and much remains to be discovered.

A special type of calligraphic drawing has only recently been identified with the court school at Istanbul which may go back to the 15th century and that seems to have lived on into the 18th. It consists of monochrome drawings of foliage and animals and dragons, much in the tradition established in Central Asia in the early 15th century.

Turkish painting has often been called a weaker imitation of Persian painting--a statement that demonstrates only that Turkish painting has never been properly studied. It is so totally different from anything that has been made in Persia at the same time that it is virtually impossible to compare, leave alone confuse the two styles. Turkish painting has a completely different approach to the use of color as well as composition. Colors are intense, unbroken, bold and, in any one painting, of a very limited palette. Compositions are simple, rigid, monumental; they communicate much of the great seriousness and historical consciousness of the Turks; they are unrelated if not opposed to the often rather sweetish and frivolous and poetical designs of the Persian schools. In fact, the greater part of Turkish painting illustrates historical texts of contemporary writers, the histories of the Sultans of the Ottoman realm, their battles, court ceremonies, and their festivals. There is a curious and very typical contrast between a great sense of realism in detail and an extraordinary sense for color in its decorative or compositional value in most of these paintings.

99
Kai Khusrau distributing Wealth and Titles

Page from a <u>Shāh</u> <u>Nāmeh</u>

Turkey, 16th century

Worcester, Art Museum. 1935.23

20 1/16 x 14 1/16 in.

Ill. Exh. Venice-New York, 1962, no. 82

100
An Emanciated Man on Horseback

Turkey, 16th century

New York, Metropolitan Museum of Art. 44.154   Rogers Fund

4 x 6 3/8 in.

Ill. Katchadourian Sale. Parke-Bernet, New York, 1944, Jan. 28, no. 15, ill. p. 4

101
A Dragon

Turkey, Second half 16th century

Private Collection

The drawing, one of the finest of its kind known, is signed by a certain Mīr Sayyid Muḥammad Naqqāsh. The second inscription reads 'Work of the slave of the hall of permanent justice of Kawwab Khan Ahmad al Hassani.' Neither the artist nor the man for whom the drawing was presumably made have so far been identified.

6 3/8 x 12 1/8 in.

Ill. Exh. Venice-New York, 1962, no. 76

102
Fighting Animals

Turkey, Second half 16th century

New York, Metropolitan Museum of Art. 45.174.24

6 3/16 x 4 3/8 in.

Bequest of George D. Pratt

103
Rider fighting off a Dragon

Page from the Album of the Amir of Bukhārā

Turkey, 16th century

New York, Pierpont Morgan Library. M.386.6

Painting: 6 3/4 x 5 11/16 in.

Ill. Exh. Venice-New York, 1962, no. 79

104
ʿAbd al Su'ud Effendi in Discussion

Page from a Dīwān of Maḥmūd ʿAbd al Bāqī

Turkey, Mid 15th century

10 1/4 x 6 in.

New York, Metropolitan Museum of Art. 25.83.9

105
Turkish Army entering a City

Leaf from a Dīwān of ʿAbd al Bāqī

Turkey, End of 16th century

New York, Metropolitan Museum of Art. 45.174.5 Bequest of George D. Pratt

10 1/2 x 6 in.

Ill. MMA Bulletin, NS.2, 1943-1944, p. 213

106
Christ raising Lazarus from the Dead

Page from the Fal-Nāmeh

Turkey, Late 16th century

New York, Metropolitan Museum of Art. 50.23.1

Francis M. Weld Fund

22 3/8 × 17 in.

107
The Prophet Zacharias in the Tree

Turkey, Late 16th century

Page from a Fal-Nāmeh

Worcester, Art Museum. 1935.16

23 1/4 × 17 9/16 in.

Ill. Exh. Venice-Rome, 1962, no. 61

108
The Death of ʿAlī

Turkey, Late 16th century

Princeton, University Art Museum. 1958.111

11 1/4 × 7 1/4 in.

Ill. Exh. Venice-New York, 1962, no. 81

The Iṣfahān School

In 1589 Iṣfahān became the capital of Shah ʿAbbās I (1587-1629). It was in this city that the new style of the 17th century, already initiated in the last period of the

Qazwin school, reached full development. It seems that Aghā Riḍā, who called himself Riḍā-i-ʿAbbāsī after his arrival in Iṣfahān in 1590, was mainly responsible for the full success of this new calligraphic style.

The Iṣfahān style is characterized by a strong calligraphic tendency even in painting, by a rich color palette including a new color--purple, and by a general enlargement of the figures in relation to the composition as a whole.

109
Young Nobleman with His Falcon

Page from the Album of the Amīr of Bukhārā

Persia, Pierpont Morgan Library. M.386.1

Painting: 6 3/8 x 3 1/16 in.

Ill. Exh. Venice-New York, 1962, no. 102

110
Young Nobleman with a Falcon

Page from the Album of the Amir of Bukhārā

Persia, Iṣfahān, Early 17th century

New York, Pierpont Morgan Library. M.386.4

Painting: 5 1/2 x 3 9/16 in.

Ill. Exh. Venice-New York, 1962, no. 101

111
Seated Man

Persia, Iṣfahān, ca. 1600

New York, Metropolitan Museum of Art. 11.6.2

4 × 2 1/2 in.

Gift of Tabbagh Freres

112
Young Man and Woman

Persia, Iṣfahān, First half 17th century

New York, Metropolitan Museum. 45.174.9 Bequest of George D. Pratt

4 × 6 3/4 in.

Ill. MMA Bulletin, NS.16, 1957, p. 101

113
Young Man and Dervish

By Riḍā-i ʿAbbāsī

Persia, Iṣfahān, First half 17th century

New York, Metropolitan Museum of Art. 11.84.13

7 × 9 1/2 in.

Rogers Fund

Ill. Exh. Venice-New York, 1962, no. 111

114
Portrait of a Young Nobleman

Persia, Iṣfahān, First half 17th century

New York, Metropolitan Museum of Art. 46.23

6 5/16 × 3 1/4 in. Rogers Fund

115
A Couple

Persia, Iṣfahān, 17th century

Minneapolis, The Minneapolis Institute of Arts. 51.37.38

116
Cupbearer

Persia, Iṣfahān, 17th century

St. Louis, City Art Museum

117
Officer of the Guard

By Riḍā-i ʻAbbāsī

Persia, Iṣfahān, First half 17th century

Detroit, Institute of Arts. 44.275

Page: 13 5/8 × 9 7/16 in.

Painting: 8 5/16 × 4 13/16 in.

Ill. Exh. Venice-New York, 1962, no. 110

118
Rustam defeating the Khāqān of Chīn

By Mu'īn Muṣawwir, dated 1059 H. (A.D. 1649)

Persia, Iṣfahān, 1649

Cambridge, Harvard University, Fogg Art Museum. 1941.293

Page: 13 15/16 × 8 3/8 in.

Painting: (written surface of page) 11 3/8 × 5 6/8 in.

Ill. Exh. Venice-New York, 1962, no. 113

119
Portrait of Riḍā-i ʿAbbāsī

Painted by Mu'īn Muṣawir in 1084 H. (A.D.1673)

Persia, Iṣfahān, 1673

The painting, which was begun in 1635, the year of Riḍā's death was finished only at the time the inscription was written which gives the details about the process of the work. This is one of the very few authentic portraits of an Islamic artist known.

Princeton, University Library, no.96G

Page: 11 7/8 × 8 3/8 in.

Painting: 7 3/8 × 4 1/16 in.

Ill. Exh. Venice-New York, 1962, no. 118

120
The Chastisement of a Pupil

Signed 'Work of the humble Muḥammad Qāsim', and dated 1114 H. (A.D. 1702-1703)

Persia, Iṣfahān, 1702-1703

New York, Metropolitan Museum of Art. 11.84.14 Hewitt Fund

13 1/8 × 8 in.

Ill. Schulz, II, pl. 166

Mughal Painting

The Mughal school developed on the basis of two major influences, the local, pre-Mughal Indian tradition of painting and the tradition of painting as developed in Tabriz in North-Western Iran.

Humāyūn, son of Bābūr and second Mughal Emperor, spent some time in exile at Shāh Tahmasp's court in Tabrīz before he

returned to India in 1555. He apparently admired greatly the quality of early Tabrīz painting, particularly its realistic tendencies that were obviously developed on the basis of the late Herat tradition as represented by Bihzād. He had, in fact, two painters come from Tabrīz to Kabul where he briefly resided before reconquering India.

It is out of this combination of a particular part of the Tabrīz and the local Indian traditions that Mughal painting grew.

The first important phase is that of the period of Akbar, who ruled from 1555-1605. It is during this period that the magnificent large Ḥamzah-Nāmeh manuscript, possibly begun under Humāyūn in Kābūl, was produced. Akbar's successors Jāhangīr and Shāh Jahān (1605-1658) developed Akbar's style further and brought the Mughal school to its highest perfection. It is from the period of the reigns of these three Mughal emperors that the paintings in this exhibition come.

Indian Mughal painting is characterized mainly by the fact that from the very beginning it develops a very strong element of realism that eventually leads to actual portraiture, unique in this form in Islamic painting. Mughal painting, deeply indebted to Tīmūrī and early Ṣafawī painting, absorbed a great many other influences. Among these, the most important is that of Western European painting. There is a unique trend toward landscape painting in the Mughal period that can be best explained probably through contact with European works of art. In technique, color sense, and inventive imagination, Mughal painting stands almost totally above any other late 16th or 17th century school of painting in the Muslim World.

121
Ruler receiving a Visitor

Page from Amīr Khusaru Dihlawī's Khamsah

India, 15th century

Chicago, Art Institute. 62.640

5 1/4 x 8 1/2 in.

Ill. The Art Institute of Chicago Quarterly, 56, 1962-1963, p. 72.

This painting, coming from a dispersed copy of a late 15th century manuscript of Amīr Khusrau's Khamsah, is one of very few of its kind known. It demonstrates well the pre-Mughal Islamic tradition in India, which seems mainly derived from Rajput painting, but may perhaps even go back to the painting of the Ghaznavids in Afghanistan (10th century).

122
The Birth of Ghazān Khan

Page from Rashīd al Dīn's Jāmiʿ al Tawārīkh

India, Akbar Period, Late 16th century

Worcester, Art Museum. 1935.12

14 x 8 3/4 in.

Ill. Worcester Art Museum Annual, I, 1935-1936, p. 46, Fig. 21

123
Chingīz Khān dividing his Empire among his Sons

Page from Rashīd al Dīn's Jāmiʿ al Tawārīkh

India, Akbar Period. About 1580

The painting is inscribed in the lower margin indicating that the design and the faces had been executed by Basawan, and the painting carried out by Bhim Gujarati.

New York, Metropolitan Museum of Art. 48.144. Gift of Francis M. Weld, 1948

Page: 15 x 10 in.

Painting: 13 1/2 x 8 1/2 in.

Ill. MMA Bulletin, NS, VII, 1949, p. 145.

124
Misbāh, the Grocer, brings the Spy Parran to his House

Page from the Hamzah-Nāmeh

India, About 1570

New York, Metropolitan Museum of Art. 24.48.1   Rogers Fund

27 7/8 x 21 5/8 in.

Ill. Artibus Asiae, XI, 1948, pp. 5-13, Fig. 2

125
Two Lovers

India, Early Mughal School. ca. 1560

St. Louis, City Art Museum. 42.52

15 5/8 x 11 1/8 in.

Ill. The City Art Museum of St. Louis, Handbook of the Collections, 1953, p. 242

126
Hunting Scene

India, Akbar Period. Second half 16th century

St. Louis, City Art Museum. 105.53

7 1/2 x 5 1/4 in.

Ill. City Art Museum of St. Louis, Handbook of the Collections, 1953, p. 242

127
The Arrival of the Gifts sent by Al-Muʿtazz to the Governor of Iraq

Page from the Tārīkh-i-Alfī

India, Akbar Period, Late 16th century

Chicago, Art Institute, 34.491

17 × 9 5/8 in.

Ill. Exh. San Francisco, 1937, no. 86

128
Hunting Scene

India, Akbar Period, Second half 16th century

Metropolitan Museum of Art. 11.39.2 Rogers Fund

7 1/2 × 4 7/8 in.

129
Alexander has himself lowered into the sea

Page from Amīr Khusrau Dihlawī's Khamsah

India, Akbar Period, about 1580

New York, Metropolitan Museum of Art. 13.228.27

9 3/8 × 6 1/4 in.

Gift of Alexander Smith Cochran

Ill. MMA Bulletin, NS. Vol. XII, 1953, p. 50

130
The Shāh renders Justice to the Widow whose Son was killed by Accident by one of his Retinue

Page from Amīr Khusrau Dihlawi's Khamsah

India, Akbar Period, about 1580

New York, Metropolitan Museum of Art. 13228.26. Gift of Alexander Smith Cochran

9 3/4 x 6 1/4 in.

Ill. MMA Bulletin, NS. 1953, Vol. XII, p. 49.

131
A Hermit bewails the Evil Omens he Sees for the Shah

Page from Amīr Khusrau Dihlawī's Khamsah

India, Akbar Period, ca. 1580

The painting is inscribed in the lower margin with the name of the painter Nar Singh

New York, Metropolitan Museum of Art. 13.228.31. Gift of Alexander Smith Cochran

9 3/4 x 6 1/4 in.

Ill.

132
Krishna holding Mount Govardhan over the People of Braj to protect them from the Rain Indra had sent to destroy them

Page from the Razm-Nāmeh

India, Akbar Period, about 1580

New York, Metropolitan Museum of Art. 28.63.1. Edward C. Moore, Jr. Gift Fund

11 1/2 x 8 1/4 in.

Ill. Welch, pl. 13

133
Timur receiving a Group of Turkish Princes that have been taken Prisoners

Page from the Tīmūr-Nāmeh

India, Akbar Period, about 1600. Painting by Dharam Das

New York, Metropolitan Museum of Art. 35.64.4. Rogers Fund

14 1/2 x 9 1/2 in.

Ill. MMA Bulletin, XXX, 1935, p. 250, fig. 2

134
Young Prince Hawking

India, Akbar Period, about 1600

New York, Pierpont Morgan Library. 458.8

10 1/4 x 5 15/16 in.

135
Emperor Bābūr Retreating from Kandahar

India, Akbar Period, about 1600

New York, Pierpont Morgan Library. M.458.10

11 1/2 x 6 3/16 in.

136
Portrait of a Courtier

India, Jāhangīr Period, First half 17th century

St. Louis, City Art Museum. 400.52

14 15/16 x 9 13/16 in.

Ill. City Art Museum of St. Louis, Handbook of the Collections, 1953, p. 241

137
Court Scene

India, Jāhangīr Period, Early 17th century

New York, Metropolitan Museum of Art. 08.124.2 Rogers Fund

7 3/4 × 5 1/8 in.

138
Humāyūn returning from a Journey greeted by his Son Akbar who has been brought to meet him

Leaf from an Album

India, Period of Jāhangīr, Early 17th century

New York, Metropolitan Museum of Art. 30.95.174, no. 13. Bequest of Theodore M. Davis

Painting: 8 1/2 × 4 3/4 in.

139
Akbar receiving Ambassadors with Gifts

Leaf from an Album

India, Period of Jahangir, Early 17th century

New York, Metropolitan Museum of Art. 30.95.174, no. 11. Bequest of Theodore M. Davis

Painting: 8 1/2 × 4 5/16 in.

140
Akbar hunting

Leaf from an Album

India, Period of Jāhangīr, Early 17th century

New York, Metropolitan Museum of Art. 30.95.174, no. 7. Bequest of Theodore M. Davis

Painting: 9 × 5 3/16 in.

141
Portrait of Jāhangīr

Leaf from an Album

India, Period of Jāhangīr, Early 17th century

New York, Metropolitan Museum of Art. 30.95.174, no. 5. Bequest of Theodore M. Davis

Painting: 6 x 3 15/16 in.

142
Jāhangīr viewing two fighting Elephants

India, Period of Jāhangīr, First half 17th century

New York, Metropolitan Museum of Art. 12.223.2. Rogers Fund

17 1/2 x 11 7/8 in.

Post-Ṣafawī Painting

Painting in the 18th and 19th centuries suffers a decline almost everywhere in the Muslim World. In Iran, however, a last attempt is made to create once more a new style, which can almost be called a national style when it comes to the Qajar Period (1795 Aghā Muḥammad Shāh Qajar, first ruler of the dynasty) as then a conscious revival of ancient Iranian iconography and in rockcarving even in style and technique is initiated. In painting the influence of Europe, felt for the first time in its full impact with the return of Muḥammad Zamān from Italy during the early years of the reign of Shāh ʿAbbas II. He introduces into painting in Persia totally new, non-Islamic, European concepts of perspective, light and shadow, modelling of figures and objects through color and perspective design. With this, painting in Persia takes a totally new turn. Most important invention of the 18th century is undoubtedly the true portrait, something known before only from Mughal India.

143
Portrait of a Lady

Leaf from an Album

Persia, dated 1149 H. (A.D. 1736-1737)

New York, Metropolitan Museum of Art. 30.95.174, no. 31.
Bequest of Theodore M. Davis

144
Portrait of Nasal-Dīn Shāh as Heir Apparent

Signed by Sayyid Muḥammad al Ḥusaynī al Imāmī in the year
1260 AH. (A.D. 1845)

Persia, Qajar Period, 1845

Private Collection

12 7/8 × 7 1/8 in.

Ill. Exh. Venice-New York, 1962, no. 124.

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